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## THE PSYCHOLOGY OF TIME AND FINITENESS IN "THE TEMPEST"

Time is one of the most important existential issues, transcending everything - culture, status and background. As conscious human beings capable of awareness and reflection, time not only passes, but we are aware of it doing so and us being taken along with it. Coming to terms with the fact that we will eventually cease to exist, in our physical selves, is a major existential concern. The weight given to time and its passing varies from culture to culture, but one thing is certain - we none of us can stop time from rolling inexorably by, and we experience it as such.

Shakespeare, in writing his very last play, "The Tempest", seemed not only to acknowledge this, but to explore the issue of time, in particular finiteness, directly, through his writing. There is much debate as to whether the play was autobiographical, with himself cast as Prospero. The use of time both within the play and as a mirror to Shakespeare's life would suggest this was so, as well as proving useful in highlighting other issues regarding time.

From an existential perspective in psychology:

the word "time" is an abstraction used to refer to the flux - the ongoing flow-like nature of our experience...This flow seems to be not so much a continuity but a succession of phases or cycles..  
(Stevens 1997 p185).

So, we experience time as categorised into phases. Shakespeare created clear time phases in "The Tempest" for the character of Prospero, using the time span echoed in phases in his own life. Prospero tells Miranda, in Act 1 Scene 2: "Twelve years since Thy father was the Duke of Milan".

Prospero had been on the island twelve years at the opening of the play, about the amount of time Shakespeare had spent toiling over his great plays, "Hamlet" and the Tragedies.

Ariel, before his release by Prospero on arrival on the island, had spent "a dozen years" imprisoned in a "cloven pine"; again the time roughly spent by Shakespeare in a section of his earlier work, mainly comedies and history works. And so we find the segmentation of time and phases in the playwright's life echoed in his play.

Another aspect of time is the threefold nature of

its flow:

there are three times: a present of past things,  
a present of present things, and a present of  
future things (St. Augustine 1961 p269).

As is customary, in the first scene of "The Tempest", the past, present and future are told as part of the action. In Prospero telling his daughter of what he was twelve years before, Duke of Milan, and is now, her father still, but lord only of the island as well as what he will be - Duke again, the exposition of the play sets the scene. And so the play tells us the "present of past things" and the future from the "present of present things". Prospero even asks his daughter what she sees "in the dark and backward abysm of time".

The play can also serve to highlight the different ways in which time is experienced. A well used cliché serves to illustrate an aspect of this point well - "time flies when you are having fun". There is even a warning here at just how dangerous wiling away hours engaged in one activity.

In Prospero's case his magic study led to neglecting his responsibility: "to my state grew stranger, being transported and rapt in secret studies".

Prospero tells us he is "rapt" in his study and so notices neither time pass or his dukedom being taken from him and hence his absorption in this activity makes time appear to pass faster. Is this a warning by Shakespeare against getting too involved in study, in his case writing plays?

Other factors influence the rate at which time passes, be it flying or stalling, such as mood, the stage of life, and context. Out of the normal context of life, the passing of time can take on very different meaning - just think of a holiday and this will become apparent. The time spent on the island, although it becomes everyday after twelve years, can be seen as this and hence time passes very differently.

The most relevant and potentially terrifying aspect of time, finiteness can be seen as a central issue of "The Tempest" and strengthens the link between Shakespeare and Prospero. "The Tempest" tells the tale of Prospero as a man whose "every third thought shall be his grave". According to Stevens (1997), to live "authentically" one must come to terms with finiteness and it seems Prospero has, having completed his work and "abjured" his "rough magic". Was this Shakespeare using his magic (his writing) to come to terms with his own death and hence confront the issue? He himself died some three years after the play was written and he wrote very

little in that time.

Through his work he even managed to transcend time by becoming immortal - his plays are being read and performed even to this day. Perhaps this was Shakespeare's defence from the knowledge of his eventual non-being, though other defences such as ignoring or denying the fact, although not so noble, are pursued.

Ruth Picardie, in the book that traces her life from diagnosis to death from cancer, guides us through every possible defence there can be. We seen her deny the inevitable and try every single medical and "quack" cure until her eventual acceptance: "the bottom line is, I'm dying".

Her meaning and perception of time changes after this admittance and humour becomes her way of coping with what she has accepted as the inevitable:

And the future will go on just fine without me.  
OK, so Matt never waters the garden, which means  
the wisteria is hardly likely to make it to the  
next century (Picardie 1998).

But here again, we have an author, who via her book, will go on after her death.

Through the details of "The Tempest", and Shakespeare as the autobiographical author, many aspects of time, from an experiential perspective, have been explored - the threefold aspect of past, present, and future; the experience of time passing at different rates; and the struggles to come to terms with finiteness. There are limits to how much literature can reflect upon real life. For example, there can be no "novelty" value of the unexpected cropping up in a play - it is contrived and written, and therefore fixed. Even so, literature can be seen as an excellent mirror in this example and has illuminated some issues more clearly.

As non-fiction, Ruth Picardie's autobiographical novel puts the issues of defences from finiteness and new meaningfulness in life in the face of imminent death. For example, she chose to come to terms with death transformed her experience of her last days and this enabled her to write letters to her children to say goodbye - letters that will transform the experience of their lives.

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# THE USE OF FICTION AS DATA - THE EXISTENTIAL-PHENOMENOLOGICAL APPROACH TO UNDERSTANDING PSYCHOLOGY

## INTRODUCTION

Before commencing this discussion, it should be highlighted that the existential-phenomenological approach is a cross-fertilisation of phenomenological and existential viewpoints.

The phenomenological approach studies human experience as it is experienced by examining how the experience feels and how it is conceptualised (eg: using metaphor). It's main method of investigation is analysis of first or third person accounts of subjective experience. It is these types of account which form the main subject matter of this article, in particular the account of Mersault, Albert Camus' central character in his book "The Outsider".

Existentialism is interested in the dynamic quality of human existence. In addition to exploring how we experience events, it investigates a person's process of becoming through self-reflection, awareness and confrontation of existential issues, and how this results in authenticity of action (Stevens 1996). It is from this perspective which the existential issue to be discussed was borne.

Stevens (1996) maintains that "if we view the world from a phenomenological perspective, it is quite apparent that we have choice" (p196). The existential perspective concurs with this assumption, that people are autonomous and therefore have choice. This article will attempt to use an existential-phenomenological approach to discuss the issue of choice, using illustrations from literature, poetry, and film.

## "THE OUTSIDER"

The first source to be discussed, which demonstrates the significance of the existential issue of choice, is Albert Camus' book "The Outsider". In the book, the central character, Mersault is betrayed as a misfit in society, hence the title. He shows almost complete indifference towards the world and exhibits little, if any emotion, even at his mother's funeral. The book is split into two parts, but this article will only discuss the final pages of Part I and relevant sections of Part II.

Part I ends when Mersault murders an Arab. The

description, which takes place on pages 59-60 is not dissimilar to one of Csikzentmihalyi's (1992) "flow" or Maslow's (1968) "peak" experiences. It is as if the reader is watching the event in very slow motion; all of Mersault's concentration is directed totally on the situation, and his senses and awareness are heightened. He is completely aware of his capacity for choice as he recounts to his friend Raymond "I realised at that point that you could either shoot or not shoot" (Camus 1942 p57).

Thomas (1996) comments that "exercising autonomy involves taking responsibility ...[which] means being accountable" (p197). Mersault fully accepts this aspect of choice and is portrayed as taking full responsibility and accountability for his actions, despite being shunned for it.

Pivotal to the book's underlying message is the behaviour of Mersault at his trial, where he has the choice of whether to lie and feign grief for his mother or to maintain his pride and tell the truth of his indifference. The juxtaposition is that if he buried "his mother like a heartless criminal" (Camus 1942 p93), perhaps he is one. Mersault makes a deliberate choice to be honest, instead of seeking to avoid responsibility of choice through any of the defences described by Yalom (1980) (eg: displace responsibility).

Fromm (1960) suggests that many people who fear freedom and the isolation it causes sometimes escape by submission to "the orthodoxy of a political ideology or a religious belief" (quoted in Stevens 1996 p199).

Whilst incarcerated and facing execution, the chaplain invites Mersault to take solace in religion and God, justifying this by saying "everyman that I've known in your position has turned to him" (Camus 1942 p112). Mersault merely remarks "that that was up to them" (ibid p112), again emphasising his capacity for choice.

Overall, Mersault is a perfect example of existentialist principle of groundlessness (Stevens 1996) which "views autonomy as yours and yours alone" (ibid p198). He decides how to act, feel and think, and faced with this onerous responsibility, he does not choose to escape. Instead, he confronts the issue of his finality and death alone, and with authenticity. At the end, he maintains this authenticity, wishing to die as he lived, remaining an "outsider", hoping the crowd of spectators at his execution should greet him "with cries of hatred" (Camus 1942 p117).



## SCIENCE FICTION FILMS

Stevens and Wetherell (1996) argue that "subjective experience (conscious awareness, fantasy and imagination etc) in itself has the capacity not only to represent but to generate" (p.357). It is on this premise that the art of "film" (a creation of a Director and Writer's imagination) can be incorporated as subject matter for analysis.

Thomas has observed that "one of the most profound sources of anxiety concerns a sense of impending loss of identity" (Thomas 1996 p289).

Evidence of this can be found in numerous science fiction films and serials, where the loss of identity as an individual and a species is the overruling theme. The Jack Finney 1970's cult classic "The Invasion of Body Snatchers", reflects the fear humans experience of losing their capacity of choice. There is no escape, and no choice, everyone eventually becomes zombies within a collective consciousness which cannot experience emotion or individual thoughts.

A second, more recent example is "Star Trek: The Next Generation's" film "First Contact", where the enemy termed "The Borg" are a relentless species who go around the universe assimilating all races into their own. They do not negotiate and choice is denied; all that is stated is:

We are the Borg. We will add your biological and technical distinctiveness to our own. Your culture will adapt to service us. Resistance is Futile ("First Contact" 1995).

The final three words are undoubtedly the most potent; again reflecting the fear of loss of choice, futility, helplessness, and the loss of the right to fight for choice. However, these films are made for a Euro-American market where the concept of the self in a society is dominated by individualistic ideas.

As Lalljee (1996) points out, a concept of the self (and how these films are perceived) "might be very different from one which is more collectivist in its orientation" (p131).

If this idea is so frightening, it could be asked why people subject themselves to this fear; after all, according to the psychodynamic perspective, isn't our conscious action driven partially by our desire to avoid anxiety (Thomas 1996 p288)? A possibility could be that watching these films is reassuring since the experience of fear is at a safe, detachable distance, where people can rationalise that the film is not reality. When the film is finished, the observer can reflect and feel

reassured that their power of choice and their uniqueness is intact and of personal value. From an existential-phenomenological perspective, this reflection and confrontation of the existential issue of choice could be seen as part of the process of becoming, resulting in authenticity of action (Stevens 1996).

#### SYLVIA PLATH

Stevens (1996) suggests that "the use of metaphor provides a useful analogy for conscious experience (p170). This is most evident in the illustration of Sylvia Plath's (1965) poem "Lady Lazarus". It may be useful to point out that Sylvia Plath attempted suicide several times (until she finally succeeded) and this poem is, in effect a phenomenological account of her conscious experience of her third attempt.

The main theme of the poem is her anger at having the choice of ending her life taken away from her and she describes this using metaphor. To discuss all of the examples would take a lot of time so this discussion will just look at a few. The title itself is a metaphor for the biblical figure of Lazarus raised from the dead by Jesus, as she was retrieved from death by the doctors.

Her resentment for these doctors is reflected in the comment "Herr Doktor. So, Herr Enemy" (Plath 1965 p18) where she likens her hatred for the doctors with her hatred of Germans, their fussing and poking compared with the poking and stirring of a burning Holocaust.

At the end, she describes herself as rising "out of the ash, I rise with my red hair And I eat men like air", a portrayal analogous to the mythological figure of the Phoenix, the bird which rises from fire and death, into life. Overall, she uses metaphor to portray her feelings about the denial of choice in a very vivid way that would not be possible without it.

A crucial point of both the Plath and Camus illustrations is that, according to the existential-phenomenological approach, freedom of choice is not complete, but is situated and subject to thrown-ness (Heidegger 1962), so "people are undoubtedly influenced by their social circumstances [and our embodiment], but within and through these...they are also free to organise and construct their lives as they see fit" (Stevens and Wetherell 1996 p357).

Plath is restricted by her culture's notion that life is precious and should not be taken away voluntarily; despite Mersault's efforts to maintain his identity as an outsider, he is ultimately restricted by society which condemns him to death for his behaviour. However, it could be argued that Mersault knew he would

be condemned if he made the choice to be honest, so in doing so, he chose to die, rather than society.

## CONCLUSIONS

Concerning the use of fiction as data, a strength of the existential-phenomenological approach is that it offers many unique tools with which to explore and describe subjective experience.

Firstly, the qualitative methods (eg introspection), with the intrapersonal approach offer a far greater capacity to look in depth at human emotion and consciousness than their experimental and biological counterparts, using quantitative methods.

Secondly, as could be seen in the Plath illustration above, the use of metaphor as a means of extending our understanding of subjective awareness and dynamic experience is a powerful linguistic tool for describing human consciousness.

To conclude, the existence of such a plethora of illustrations of the issue of choice reflects its importance in our culture. However, it is debatable whether this is a feature common to all cultures. The cross-fertilisation of the existential and phenomenological approaches does offer a more holistic understanding of the person, than each individually, but, as with any approach, there are strengths and weaknesses. Finally, in consideration of the subject-matter of this article, Stevens (1996) attitude is a judicious one, that although:

literature [etc.] is different to psychology...[it]  
can provide useful expressions of the meanings  
which constitute the world of human experience (p218).

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#### FILMS

"The Invasion of The Body Snatchers" (1972)

"First Contact" (1995)

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# A SYNTHESIS MODEL TO EXPLAIN AGGRESSION

## INTRODUCTION

There is little agreement over the definition of aggression, let alone what are the causes. Gross (1992) simply sees it as the intention to harm another. While the distinction is made between aggression and violence, and between hostile and instrumental aggression (Berkowitz 1993). The latter involves the use of aggression as a means to an end, in, say, self defence.

As to the causes of aggression, they vary from biological and evolutionary explanations through to learning and social constructionist approaches. Whatever the explanation or theory put forward, they tend to be general, and not very good at accounting for a specific act of aggression.

The model presented here attempts to synthesise ideas to account for both the general level of aggression of an individual or society, but also for a specific act. The model is presented in figure 1. Table 1 lists the different types of factors in the model.

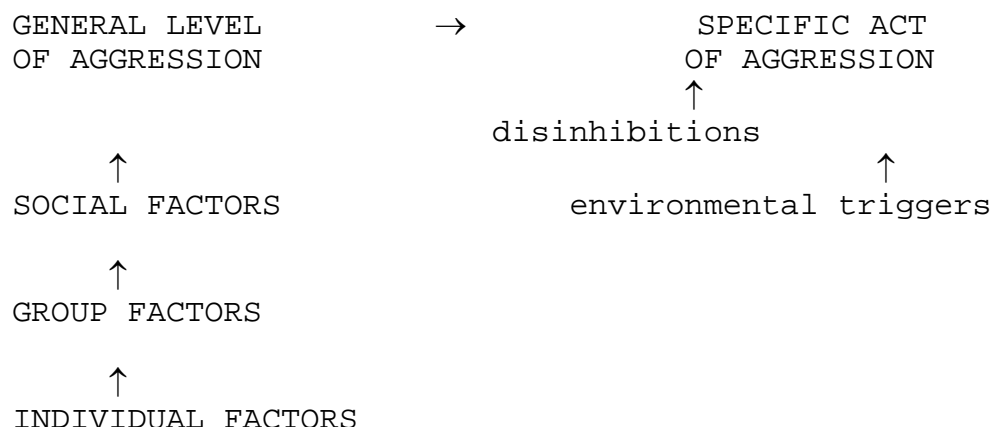


Figure 1 - A synthesis model to explain aggression.

The aim of the model is not to present new research on aggression, but to combine and integrate other theories and research. There are two parts to the model:

a) the general level of aggression of an individual or society, which is a combination of individual, group, and social factors;

b) how this general level is converted into a specific act of aggression. The main factors involved here will be disinhibitions, and/or environmental triggers.

INDIVIDUAL FACTORS	GROUP FACTORS	SOCIAL FACTORS
<ul style="list-style-type: none"> <li>- genes</li> <li>- chromosomal abnormalities</li> <li>- attributions</li> <li>- personality</li> <li>- neurophysiology</li> <li>- neurochemistry</li> </ul>	<ul style="list-style-type: none"> <li>- family</li> <li>- peer group</li> </ul>	<ul style="list-style-type: none"> <li>- social construction of aggression</li> <li>- aggression in the media</li> <li>- social identity</li> <li>- economic disadvantage/relative deprivation</li> </ul>
DISINHIBITIONS	ENVIRONMENTAL TRIGGERS	
<ul style="list-style-type: none"> <li>- aggression in the media</li> <li>- alcohol</li> <li>- deindividuation</li> </ul>	<ul style="list-style-type: none"> <li>- heat</li> <li>- frustration</li> <li>- "weapons effect"</li> <li>- general arousal</li> <li>- overcrowding</li> <li>- noise</li> <li>- pain and discomfort</li> <li>- direct provocation and reciprocation</li> <li>- powerlessness/lack of control</li> </ul>	

Table 1 - Examples of different factors in the synthesis model to explain aggression.

The rest of this article explores examples of the different components of this model. There are disputes and debates about the different theories, but they are not covered here.

## INDIVIDUAL FACTORS

This group of factors relate to the individual, and include intra-personal aspects like genes or personality. Examples explored here include genes, attributions, and neurophysiological differences.

### 1. Genes

Selective breeding of animals has shown that it is possible to make certain species more aggressive. This suggests a characteristic of aggression that can be passed on genetically. The exact details of the genetic basis is unclear: ie there is not a single gene for aggression (certainly not in humans).

Hans Brunner (quoted in Brewer 2000) studying the genetic history of a Dutch family with a history of violence found that many of the males carried a defective gene related to the production of a particular neurotransmitter. This is likely to produce fearlessness, which leads to aggression, rather than simply a gene for

aggression.

## 2. Attributions

How the individual makes sense of ambiguous situations, and their perception of threats play a role here. Dodge (1986) talks of the "hostile attribution bias" - the tendency to perceive the actions of others as threatening and thus must be countered with action. For example, accidentally bumping into a person in a crowded situation is perceived as deliberate, and therefore a challenge.

## 3. Neurophysiological differences

Adrian Raine argues for differences in the neuroanatomy of impulsive killers. In PET scans, the frontal lobes (which usually involved in restraining and controlling behaviour) is under-active in these individuals (Raine et al 1997).

## GROUP FACTORS

These are factors related to the groups that an individual is part of, primarily the family and the peer group.

### 1. The family

The Social Learning Theory (Bandura 1973) places the emphasis for learning from models that the child observes as they grow up. If the child receives physical punishment, then they will learn that aggression is a good way to resolve situations. The models (ie parents) are thus observed and copied.

It is probably not as simple as that, but studies of families and delinquency have noted certain factors. For example, the "power assertion" strategy of child rearing involving physical punishment and criticism with little reward or praise was found to be evident in the families of teenagers showing delinquent behaviour (Hoffman 1984).

Adding the factors together of the many studies: poor parental monitoring; poor or inconsistent discipline; lack of family cohesion; large family size; parental drinking habits; parental employment history; and parental criminal behaviour (Farrington 1991; Gorman-Smith et al 1996; Loeber and Dishion 1983). Delinquent behaviour means more than just aggression, but it

usually involves aggression. A number of these factors may also be disinhibitors.

## 2. Peer group

The idea of blaming the peer group for problem behaviour has a lot of public appeal. Sutherland (1939) has suggested a form of learning through association for crime, known as the differential association theory.

While Patterson et al (1989) have noted that children who observe peers using aggression successfully in the playground (ie to get what they want) may copy that behaviour.

Recently, Harris (1997) has argued that the peer group for children and teenagers is more important than the influence of the parents.

Certainly the peer group can be important for those pupils marginalised at school, particularly in the formation of an "anti-school sub-culture". Finding status within this group may involve excelling in anti-society behaviour (like aggression).

## SOCIAL FACTORS

This group of factors are those causes of general aggression that exist within society as a whole: eg the social construction of behaviour, and the level of aggression presented through the media.

### 1. Social construction of behaviour

Each society will have a "normal" or "acceptable" level of aggression. Aggressive behaviour is constructed within the "norms" of society: ie there are situations where it is acceptable to use it.

A survey, of 2000 14-21 year olds, by the Zero Tolerance Charitable Trust in Edinburgh in 1999, found situations where both male and female respondents felt it was acceptable for a man to hit a woman. One in four men, and one in eight women, thought hitting a woman could be justified if she had "slept with someone else" (quoted in Brewer 2000).

Wetherell and Potter (1989) looked at the protests and fighting during the 1981 South African rugby team's visit to New Zealand, and did discourse analysis on the perceptions of the aggressive response of the police to the protesters. The behaviour of the police was justified in a number of interviews, and thus not labelled as aggressive. For example, when:



- a) the police were antagonised by protesters;
- b) the police action was seen as a response to  
earlier violence;
- c) the police were seen as only doing their job.

One area of interest is the social construction of masculinity. Coward (1987 quoted in Sparks 1996) has argued that the male hero in Hollywood "blockbusters" present violence as something integral to masculinity. While Sonnenstein (1999) reports work with teenagers in the USA, and how being "tough" is part of traditional masculinity.

Collinson and Hearn's (1996) study of informal shopfloor interactions in a factory showed they were "highly aggressive":

New members are teased incessantly and tested to see whether they are "man enough" to take the insults couched in the humour of "piss taking"...Those who display a willingness to "give it and take it" are accepted into the masculine sub-culture, while those who "snap" have failed this particular test of manhood and are likely to be kept at a distance (p68).

Canaan (1996) noted how young working-class males' leisure activities involve drinking and fighting to confirm their "hardness". Thus there is a certain amount of aggression implicit in "normal" masculinity.

## 2. The level of aggression presented in the media

In particular, we are talking about the amount of aggression shown on television. There is a general concern about this factor being the cause of aggression in society. However, the relationship between what is seen and how individuals act is complex (Cumberbatch 1997).

Similar concerns are being raised with research into aggression and video games (eg Wiegman and van Schie 1998).

## DISINHIBITORS

The general level of aggression can be converted into specific actions by the presence of factor(s) that reduce the likelihood of not being aggressive. These are known as disinhibitors. Alcohol, television, and deindividuation are three good examples.

## 1. Alcohol

Alcohol reduces inhibitions generally in all areas of behaviour by its effect on the frontal cortex. Taylor and Sears (1988), in an experiment, found that male students when drunk were more suggestible to social pressure to give a greater number of electric shocks to a victim. With strong social pressure, the drunk group gave five times as many electric shocks as those students drinking a placebo (no alcohol). Even without social pressure, the drunk group gave nearly three times as many shocks.

## 2. Aggression on television

Individuals may not directly imitate the aggression seen on television as a rule (Cumberbatch 1997), but there can be a disinhibition effect. Thomas (1982) found that students who had watched a large amount of aggression on television gave more electric shocks to a fellow student in an experiment.

A high level of television aggression makes aggressive behaviour appear acceptable, and it appears a "normal" way to resolve disputes. Particularly if the aggression shown is "consequenceless": ie the victim is not shown, or the aggression is justified: the fact that the heroes of many films "win" by using aggression (Comstock and Paik 1991).

## 3. Deindividuation

Deindividuation is the process by which individuals feel anonymous, have a loss of self identity, and thus a loss of restraint on their behaviour.

Deindividuation has been found with darkness (Gergen et al 1973), disguises or uniforms (Zimbardo 1969), and in crowds (Mullen 1986).

However, deindividuation does not inevitably lead to aggression. In the Gergen et al (1973) experiment, participants were left in groups of strangers in a pitch black room. Participants here tended to show a decline in inhibitions and touched each other more than in a normally lit room.

## ENVIRONMENTAL TRIGGERS

In certain situations, the individual's general level of aggression will be triggered into specific aggression. This will be due to certain things in the environment at the time.

## 1. "Weapons effect"

In a contrived experiment, Berkowitz and LePage (1967) found that the presence of a gun in the room produce more electric shocks given to a victim (the measure of aggression) than the presence of a neutral object. This experiment is not without its critics.

But Berkowitz (1968) is convinced that the presence of weapons induce aggression: "Guns not only permit violence, they stimulate it as well. The finger pulls the trigger, but the trigger may also be pulling the finger".

## 2. The level of arousal

Highly aroused individuals may be more likely to be aggressive. This general level of arousal can come from competitive games, vigorous exercise, or possible erotic situations (Donnerstein and Berkowitz 1981).

Zillman et al (1974) asked participants to do a session on an exercise bicycle. Afterwards, they were insulted and then given the opportunity to be aggressive towards the insulter. Those participants aroused from the exercise tended to show higher levels of aggression. This idea is sometimes known as the "excitation transfer" theory.

## CONCLUSION

It is the combination of many factors that can explain both the general level of aggression in individuals or societies, and the specific acts of aggression. No factors by themselves are sufficient.

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# THE HOME GROUND ADVANTAGE IN FOOTBALL: A BRIEF NOTE

## INTRODUCTION

"Social facilitation" is a term used to show the change in performance of a task in the presence of others. Generally, skilled performers show an improvement in the presence of an audience. This phenomena is evident in sport, and, in a special form, in the existence of a home ground advantage. In other words, teams win more home games than they lose.

Schwartz and Barsky (1977) analysed historical data for professional sports in the USA. On average, more home games are won than lost - for baseball 55%, basketball 64%, and American football 58% of home games won. The same pattern of findings have been confirmed at all levels of sport in the USA (Edwards 1979).

There are a number of possible reasons for the home ground advantage:

- i) Practical factors: eg not having to travel long distances to the ground.
- ii) Familiarity with the ground and pitch dimensions.
- iii) Higher levels of confidence and lower levels of anxiety, tension, anger, fatigue and confusion at home (Terry et al 1998 quoted in Liptrot and Pennington).
- iv) The influence of the audience. This can manifest itself in positive support for the home team and hostility towards the visiting team. However, home ground advantage has been found even when no crowd is present (Liptrot and Pennington).

Also Baumeister and Steinhilber (1984) argue that the expectations of the home crowd can reduce performance in important games, leading to what they call "The Championship Choke".

Most of the research into home ground advantage is based upon sport in the USA. The purpose of this study was to use data from football matches in Britain and Ireland.

## PRIMARY DATA

The data used here are collected from football matches in England, Scotland, Wales, and the Republic of

Ireland <sup>(1)</sup> on two Saturdays <sup>(2)</sup>.

Table 1 shows a summary of the findings for all the data, and the breakdown by each of the two weeks. Table 2 gives a breakdown of the results by leagues in different countries.

The application of X<sup>2</sup> to the total data produced a significant difference for home wins against home losses (141 games) (X<sup>2</sup> = 13.12; df = 1; critical value = 10.83; p<0.0005 for 1-tailed test). A X<sup>2</sup> using the total data (210 games) for home wins, draws, and home losses produced the same level of significance (X<sup>2</sup> = 13.22).

	GAMES PLAYED	HOME WINS	DRAWS	HOME LOSES
WK 1	101	39 (38.6%)	38 (37.6%)	24 (23.8%)
WK 2	109	53 (48.6%)	31 (28.4%)	25 (23.0%)
TOTAL	210	92 (43.8%)	69 (32.9%)	49 (23.3%)

Table 1 - Summary of data for wins, draws and loses.

	GAMES PLAYED	HOME WINS	DRAWS	HOME LOSES
ENGLAND				
Premier/Divs 1-3	75	32 (42.7%)	30 (40.0%)	13 (17.3%)
Other leagues	80	36 (45.0%)	26 (32.5%)	18 (22.5%)
SCOTLAND				
All leagues	33	15 (45.6%)	9 (27.2%)	9 (27.2%)
REPUBLIC OF IRELAND				
All leagues	16	8 (50.0%)	3 (18.8%)	5 (31.2%)
WALES				
Premier	6	1 (16.7%)	1 (16.7%)	4 (66.6%)
TOTALS	210	92	69	49

(Footnote 1 for full list of leagues used)

Table 2 - Breakdown of results by leagues in different countries.

#### FOOTNOTES

## 1. Full list of leagues used:

England - Premiership; Divisions 1-3 and Conference;  
Ryman Premier; Unibond; Dr.Marten's Premier.

Scotland - Premier League (\*); Divisions 1, 2 (\*\*),  
and 3; Highland.

Wales - Premier (\*).

Republic of Ireland - Premier and Division 1 (\*).

\* = only used in week 1 eg Scottish Premier on mid-winter break by week 2; \*\* = only used week 2. Results taken from BBCi at 18.30 on each day.

## 2. 21st and 28th December 2002.

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